2019

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Knox Grammar School

Module A Textual Conversations: The Tempest & Hag-Seed - Year 12 English Advanced

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**English – Module A Textual Conversations - Year 12 Advanced Term 1 2019**

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| **Unit Title** | **Year 12 Module A: Textual Conversations** | **Duration: 30 hours** |
| **Unit Description** | This unit of work is a comparative study of Shakespeare’s play *The Tempest* and Margaret Atwood’s novel *Hag-Seed*. The students have to be able to compare and contrast the two texts, and appreciate how and why Atwood has appropriated *The Tempest*. *Hag-Seed* is a reimagining of Shakespeare’s play, and as such has common and disparate aspects that can be attributed to the two different contexts, values and perspectives.  The comparative study means that students must evaluate the following features of both prescribed texts:   * personal, social, cultural and historicalcontexts * values * perspectives * purpose * textual features and conventions * key concepts/ideas   They also need to consider how their own context influences their perspectives of the texts so that they can express a considered personal perspective.  *Hag-seed* as a reimagining of *The Tempest* demonstrates how innovating with language concepts, form and style can bring new meaning to the original text. Atwood weaves elements of *The Tempest*’s plot, characterisation, the key ideas and the language to create an innovative and engaging novel for her times.  Students when responding to the texts will need to be able to demonstrate:   * understanding of how composers are influenced by another text’s concepts and values * evaluate the relationships between texts and contexts   A comparative response demands synthesis and an overarching appreciation and conceptual understanding of both texts in conversation with one another. | |
| **Concepts** | **Context:** The times and experiences - personal, social, cultural and historical - when a text is composedand the values of the composer shape language, forms and features of texts.  **Perspective:** The way we see the world is shaped by our values, attitudes and assumptions. It is a culturally learnt position that shapes the reader’s view of a text. It creates a position of preferred reading.  **Appropriation:** Taking a text from one context and using it in another context. The process can allow new insights into the original text and emphasise contextual differences. Appropriation also gives extra insight into the newly created or used text.  **Intertextuality**: The associations or connections between one text and other texts. Intertextual references can be explicit and self-conscious. They can take the form of direct quotation, parody, allusion or structural borrowing. Being able to discuss how ideology is constructed in the former text through its intertextual dialogue lifts the quality of the response to the texts. | |
| **Outcomes** | **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  **EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning  **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  **EA12-6** investigates and evaluates the relationships between texts  **EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning | |
| **Focus Questions** | 1. Why and how do different contexts, values and perspectives shape the construction and concepts of a text? 2. How has *Hag-Seed* been influenced by the form, characterisation, values, ideas, language and conventions of Shakespeare’s *The Tempest*? 3. How and why have the different context, values and perspective resulted in the common and disparate aspects of *Hag-Seed?* 4. How has Atwood’s innovating with language concepts, form and style brought new meaning to *The Tempest*? 5. How has your context and values shaped the way you respond to both texts and what has been illuminated about life because of the textual conversation? | |
| **Text Requirements** | Students study TWO **prescribed** texts. | |
| **Assessment Overview** | **Summative assessment task**  **Value: 25%**   * Comparative essay in Trial HSC Examination - 5 * Multimodal textual conversation presentation - 20 | |
| **Resources** | * Opensource Shakespeare: <https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=tempest&Act=1&Scene=2&Scope=scene> * “What to do with so much sorrow?”: Art and the Purpose of Revenge in Margaret Atwood’s Hag-Seed Dr. Jordi Coral Escola. (2017) <https://ddd.uab.cat/pub/tfg/2017/180124/McDaid._TFG._final.pdf>. * Reading Hag-Seed - <https://readinghagseed.wordpress.com/> | |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
| **Week 1: Introduction to the module** | | |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * evaluate the relationship between [responder](https://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax), [composer](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax), text and context CCTPSC * critically evaluate the [aesthetic](https://syllabus.nesa.nsw.edu.au/glossary/ead/aesthetic/?ajax) qualities of texts and the power of language to express personal ideas and experiences AHCAIUDD * critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning AHCAIU * analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040) CCTCC * analyse how [text structures](https://syllabus.nesa.nsw.edu.au/glossary/ead/text-structure/?ajax), [language features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-features/?ajax) and [stylistic elements](https://syllabus.nesa.nsw.edu.au/glossary/ead/stylistic-features/?ajax) shape meaning and create particular effects and nuances, for example through [allusions](https://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), paradoxes and ambiguities (ACELR005) CCTCC   **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * evaluate the influence of the contexts of [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) and [responders](https://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax) on perspectives and ideas AHCIU * analyse how different language forms, features and structures can be used to represent different [perspectives](https://syllabus.nesa.nsw.edu.au/glossary/ead/perspective/?ajax) AHCACCTIU   **EA12-6** investigates and evaluates the relationships between texts   * read, listen and/or view widely to compare and contrast how [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) use patterns and conventions in texts, for example through [wordplay](https://syllabus.nesa.nsw.edu.au/glossary/ead/word-play/?ajax), [parody](https://syllabus.nesa.nsw.edu.au/glossary/ead/parody/?ajax) and hybridity, and the ways in which [appropriations](https://syllabus.nesa.nsw.edu.au/glossary/ead/appropriation/?ajax) of earlier texts allow new insights into original texts (ACELR024) EUPSC * analyse the ways in which perspectives are conveyed through texts drawn from other times and cultures, and how these may be renewed for a contemporary Australian audience (ACELR057) AHCAIUCC * analyse how composers (authors, poets, playwrights, directors, designers and so on) combine elements from different texts, sources and genres to create new texts for particular audiences and purposes CCTICT * critically analyse how [intertextuality](https://syllabus.nesa.nsw.edu.au/glossary/ead/intertextuality/?ajax) and textual appropriation influence interpretation and meaning CCT   **EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning   * explore the ways that texts represent alternative ways of seeing the world AHCEUDD * evaluate and reflect on values and perspectives in texts from different historical and cultural contexts, including their own AHCAIU * critically reflect on the way particular uses of language, for example [imagery](https://syllabus.nesa.nsw.edu.au/glossary/ead/imagery/?ajax) and [allusion](https://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), convey values and perspectives in texts CCTPSC | **Introduction to why Atwood appropriated *The Tempest***  Hag-Seed takes its place in the Hogarth Shakespeare project which ‘sees Shakespeare’s works retold by acclaimed and bestselling novelists of today’. Hag-Seed is Margaret Atwood’s retelling of The Tempest. Atwood stated in an interview that the *“The past is powerfully present”*. She is able to illuminate through her appropriation of *The Tempest* what Gonzalo refers to as the *“torment, trouble, wonder and amazement”* of life. Students through Atwood’s appropriation will be able to acknowledge that Shakespeare’s characters such as Prospero and Antonio still walk the streets today and that his values of moderation, compassion and virtue despite the shift to a more secular 21st century, continue to be guiding principles for humanity. As Bethune (2016) states:  *“Some part of the playwright’s oeuvre always speaks with fresh urgency to the English-speaking world; which plays resonate most at any moment is determined by current fixations and anxieties.”*  The assumption is that the students have read both texts during the holiday break.  The teacher introduces the Module by playing Atwood’s short talk on *Hag-Seed* and her interpretation of *The Tempest* - <https://www.youtube.com/watch?v=2qJpL5cWVFE>.  Then the teacher plays Prospero’s speech *“We are such stuff as dreams are made on…”* <https://www.youtube.com/watch?v=KFNTAsC8qQ0>  Teacher led discussion on the students’ responses to the clips and their reaction to both texts.  **Unpacking the module rubric**  Students now should be ready to unpack the rubric. The teacher begins by reminding them about the concepts and the nature of textual conversations. The students highlight key aspects of the rubric and develop their own focus questions. Once these are shared, the teacher adds any questions that are missing. Teacher to provide the students with notes on the key concepts of appropriation, intertextuality and context.  Students placed in groups to brainstorm how they would approach this module through the texts.  **Why Atwood chose *The Tempest***  Teacher to share the link to the articles that refer to why Atwood chose this play to appropriate - <http://www.macleans.ca/culture/books/margaret-atwood-recasts-the-tempest-inside-a-prison/> and https://www.theguardian.com/books/2016/sep/24/margaret-atwood-rewriting-shakespeare-tempest-hagseed.  The students are to identify the relevant quotes from Atwood in terms of their study of the texts, and record these. She stated that she was attracted to the ambiguity of the play - *“I thought of it as a play with some unanswered questions…His multiplicity, his ability to understand human beings… his theatricality.”*  **Introduction to appropriation/adaptation**  Atwood stated that adaptations require both a reverence for and willingness to desecrate their source material. **This is the crux of the module: how different contexts, values and perspectives account for the common and disparate aspects of *Hag-Seed*.**  Students to read, analyse and make notes on the similarities and differences of *The Tempest* and the Prologue and first four chapters of *Hag-Seed*. using the table for Act 1, scene 1 and 2.   |  |  |  | | --- | --- | --- | | **Aspects** | ***The Tempest*** | ***Hag-Seed*** | | The storm |  |  | | Setting |  |  | | Language |  |  | | Impression of Prospero |  |  | | Miranda |  |  | | Antonio/Tony |  |  | | Alonso/Lonnie |  |  |   They are then placed in groups and allocated one of the above aspects. They now collate their notes and synthesise them to create a 300-word analytical response. This is shared on Google classroom or on Google docs. They must include similarities and differences, key quotes and language/dramatic techniques and how they convey meaning.  **Summative tasks**  Students are informed that they have two summative tasks for this Module:   1. Trial examination essay 2. Multimodal presentation focused on a main character, such as Prospero, that considers how and why Atwood has appropriated and altered this character. They have to include how they would represent this character in a text.   They will be completing formative tasks to help them prepare for these tasks so that they build the field of their knowledge. | Margaret Atwood retells Shakespeare play in new book 'Hag-Seed' <https://www.youtube.com/watch?v=2qJpL5cWVFE>.  Bethune, B. (October 2016). ‘Margaret Atwood recasts The Tempest inside a prison’,  <http://www.macleans.ca/culture/books/margaret-atwood-recasts-the-tempest-inside-a-prison/>  Prospero’s speech – YouTube - <https://www.youtube.com/watch?v=KFNTAsC8qQ0> Refer to the *English Stage 6 Syllabus* glossary <https://www.theguardian.com/books/2016/sep/24/margaret-atwood-rewriting-shakespeare-tempest-hagseed> - Atwood on why she chose *The Tempest* *The Tempest* and *Hag-Seed*Assessment task notification provided (See task at end of program) |
| **Week 2: Context, values and perspectives** | | |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * evaluate the relationship between [responder](https://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax), [composer](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax), text and context CCTPSC * critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning AHCAIU   **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * evaluate the influence of the contexts of [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) and [responders](https://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax) on perspectives and ideas AHCIU * analyse how different language forms, features and structures can be used to represent different [perspectives](https://syllabus.nesa.nsw.edu.au/glossary/ead/perspective/?ajax) AHCACCTIU   **EA12-6** investigates and evaluates the relationships between texts   * read, listen and/or view widely to compare and contrast how [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) use patterns and conventions in texts, for example through [wordplay](https://syllabus.nesa.nsw.edu.au/glossary/ead/word-play/?ajax), [parody](https://syllabus.nesa.nsw.edu.au/glossary/ead/parody/?ajax) and hybridity, and the ways in which [appropriations](https://syllabus.nesa.nsw.edu.au/glossary/ead/appropriation/?ajax) of earlier texts allow new insights into original texts (ACELR024) EUPSC * analyse the ways in which perspectives are conveyed through texts drawn from other times and cultures, and how these may be renewed for a contemporary Australian audience (ACELR057) AHCAIUCC * compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made AHCAIU * analyse how composers (authors, poets, playwrights, directors, designers and so on) combine elements from different texts, sources and genres to create new texts for particular audiences and purposes CCTICT * critically analyse how [intertextuality](https://syllabus.nesa.nsw.edu.au/glossary/ead/intertextuality/?ajax) and textual appropriation influence interpretation and meaning CCT   **EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning   * explore the ways that texts represent alternative ways of seeing the world AHCEUDD * evaluate cultural assumptions in texts from different personal, social, historical and cultural contexts ahcacctiu | **Shakespeare and Atwood’s context, values and perspectives**  The students need to have deep understanding of Shakespeare and Atwood’s context and values. However, with such a short time to analyse both texts and come to terms with the demands of the module, it is pointless to ask the students to research Shakespeare’s context. Rather, the teacher could present this information and focus on the strategic aspects of this context. A power point has been created for this purpose.  The students need to understand the following key aspects of Shakespeare’s context and values:   * Jacobean England was experiencing an epochal period of change with a transformative shift from the absolute power of the Church and the belief in providentialism to the Renaissance belief in self-determinism and the pursuit if self-knowledge. Shakespeare cleverly weaves both paradigms to create Christian humanism. Humanity could still pursue its dreams and aspirations, provided it was guided by moderation, compassion and virtue. This is evident through Prospero who epitomises by the end of the play Renaissance Christian Humanist thought: *‘Yet with my nobler reason ‘gainst my fury do I take part: the rarer action is in virtue than in vengeance.’* * Self-determinism heightened by the emergence of the merchant class exposed humanity’s flaws. Humanist philosopher, Erasmus wrote in *Enchiridion militis Christiani* in 1503 *'know yourself; do not allow yourself to be led by the passions, but submit all things to the judgement of reason”.* * Shakespeare extols the Christian values of compassion, moderation and forgiveness. * One of the distinctive features of modernity essential to the humanism that Shakespeare scrutinises in *The Tempest* is that man decides his fate. This is a humanist play through Prospero's abjuration of magic, his return to Milan, and the restoration of a civil order--that the ultimate end of these acts in which man governs his life depends upon a human being embracing compassion and his humanity guided by Christian tenets.   **Context time-line for *The Tempest***   * 29-19BC: Virgil’s *The Aeneid* influenced *The Tempest* withits complex treatment of the discourses of epic imperialism, colonialism, and the problems of sovereignty, but also its use of empathy in a way that blends poetry and the moral imagination. * 1583–8: John Dee, the prominent mathematician, astrologer, alchemist, philosopher and reputed magician was Queen Elizabeth’s advisor. * 1581: Francis Drake reached the Cape of Good Hope. * 1603: John Florio’s translation into English of Michel de Montaigne’s *Essayes*, originally published in French in 1580. ‘Of the Caniballes’ is the source for Gonzalo’s utopian speech. * 1607: The British colonisation of the Americas began in Jamestown, Virginia. * 1609, 28 July: The *Sea Venture,* flagship of a fleet en route to the Virginia Colony, is dashed by a hurricane onto Bermuda reefs but all hands survive, including Sir Thomas Gates, Sir George Somers and William Strachey. * 1611: King James 1’s English translation of the Christian Bible for the Church of England begun in 1604 and was completed in 1611. * 1611, 1 November: *The Tempest* is performed at London’s Whitehall Palace, the first documented staging.   **Atwood’s context**  Obviously, it is easier for students to access Atwood’s context and perspective considering that the novel was written in 2016. There are a number of interviews with Atwood online. It is important that students understand:   * Atwood is an avowed environmentalist and an advocate of women's rights. Ann-Maree is a strong, feisty character. * She believes in texts having moral dimensions but not being didactic: “You can’t use language and avoid moral dimensions, since words are so weighted.” * “The pen is mightier than the sword, but only in retrospect. At the time of combat, those with the swords generally win.” * There is certainly a moral and social conscience in *Hag-Seed*. The novel offers a glimpse of how transformational literacy programmes in prison can be. <https://www.youtube.com/watch?v=ZXoFU2JHeUU> * Staunch advocate for the Arts that she believes poorly funded in Canada. * Critical of the current president and his fiscal policies and what she perceives as extreme ideology. * Does not believe in extreme ideologies - “I didn’t want to become a megaphone for any one particular set of beliefs.”   To prepare for the summative tasks, the students take notes on the main features of context that they believe have shaped the plot, characters and ideas in both texts. They are then directed to write a short reflection on their values and what aspects of their context are influential.   Genre, form and structureThe students analyse with the teacher’s support the genre, form and structure of both texts. A power point has been created for this purpose.*The Tempest*Genre: Hybrid mix of revenge tragedy, comedy and romance reflects the complexity of the human conditionStructure - five acts that are subverted:Exposition: Back story – analepsis (protases)Rising action: (epitases) The antithesis between virtue and vice is introduced in Act II.Climax: (catastases)Falling actionDenouement: (anagnorsis) – However, there is no closure as Prospero admits that he needs to remind himself not to succumb to his passions, Antonio is unrepentant and Caliban is questionably chastened and contrite - *‘I’ll be wise hereafter/and seek for grace.’*Aristotelian Unities (mimesis):Unity of Action: A play should have one main action. Prospero directs the action in the play.Unity of Place: A play should cover a single physical space. The microcosmic setting of the island amplifies the characters’ flaws.Unity of Time: The time-frame should cover approximately 24 hours.In medias res: Starts in the middle of the action enabling the audience to uncover the backstory.Metatheatric: Prospero as the actor and director on the stage.Theatrum mundi: ‘all the world’s a stage’ – Prospero asking to be released by the audience.Mise-en-abyme: Play within a play – Prospero’s directing of the action within a play and the Masque.*Hag-Seed*Genre: Postmodern tale of revenge and redemptionFive parts:Part I - “Dark Backward” – explains Felix’s backstoryPart II – “A Brave Kingdom” – Felix has successfully staged three plays with the Fletcher Correctional Players in the prison.Part III – “These Our Actors” – the cast rehearse the play and Felix comes up with a plan to get his revenge against Tony when he attends the performance.Part IV – “Rough Magic” – Felix and the cast prepare for the production. The politicians, including Tony, arrive at the prison.Part V - “This Thing of Darkness” – the cast celebrate their success at saving the program and give their final reports about The Tempest. In the Epilogue, Felix has his job back at the theatre festival and is making plans to go on a cruise where he will give lectures about the Fletcher Correctional Players.Limited third person narration: The reader is privy to Felix’s conscious thoughts.Opens with the epilogue to the novel and features the backstory – analepsis occurs for Felix as it does for Prospero.Metatheatric like *The Tempest* with its commentary on the Arts and Felix as the director of the action. Felix reminds the reader of the unreliability of narrative when talking about the actor playing Ferdinand in his prison production: he’s ‘a con man playing an actor. A double unreality.’Trope of *theatrum mundi* – all the world’s a stage is evident like *The Tempest*.*Hag-Seed* reveals what happens to its characters after Prospero’s epilogue and the end of the play. This revelation is performed on textual and meta-textual levels, with the prisoner-actors composing potential afterlives for their characters as a closing assignment in Felix’s program. | Power point on both contexts using the notes in the program  Attwood discussing the importance of literature for prisoners - . <https://www.youtube.com/watch?v=ZXoFU2JHeUU>  Power point on genre, form and structure for both texts using the notes in the program |
| **Weeks 3 - 4: Prospero and Felix** | | |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * critically evaluate the [aesthetic](https://syllabus.nesa.nsw.edu.au/glossary/ead/aesthetic/?ajax) qualities of texts and the power of language to express personal ideas and experiences AHCAIUDD * analyse how [text structures](https://syllabus.nesa.nsw.edu.au/glossary/ead/text-structure/?ajax), [language features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-features/?ajax) and [stylistic elements](https://syllabus.nesa.nsw.edu.au/glossary/ead/stylistic-features/?ajax) shape meaning and create particular effects and nuances, for example through [allusions](https://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), paradoxes and ambiguities (ACELR005) CCTCC * judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes CCTICT * develop a creative, informed and sustained interpretation of texts supported by close textual analysis(ACELR062) CCT * compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and response (ACELR065) ICTPSCCC   **EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   * explore and evaluate how [mode](https://syllabus.nesa.nsw.edu.au/glossary/ead/mode/?ajax), [medium](https://syllabus.nesa.nsw.edu.au/glossary/ead/media/?ajax) and form shape and inform responses to texts * critically select, use and analyse [language forms and features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-forms-and-features/?ajax) in a variety of personal, social and cultural contexts and reflect on how these choices influence responses CCDD * skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control * support critical interpretations of texts through sustained argument and relevant detailed textual analysis(ACELR046) CCT   **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * evaluate the influence of the contexts of [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) and [responders](https://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax) on perspectives and ideas AHCIU * analyse how different language forms, features and structures can be used to represent different [perspectives](https://syllabus.nesa.nsw.edu.au/glossary/ead/perspective/?ajax) AHCACCTIU * critically evaluate the use of [figurative language](https://syllabus.nesa.nsw.edu.au/glossary/ead/figurative-language/?ajax) and [rhetorical devices](https://syllabus.nesa.nsw.edu.au/glossary/ead/rhetorical-devices/?ajax) to represent concepts and shape arguments, for example [symbolism](https://syllabus.nesa.nsw.edu.au/glossary/ead/symbolism/?ajax), [metonymy](https://syllabus.nesa.nsw.edu.au/glossary/ead/metonymy/?ajax), [irony](https://syllabus.nesa.nsw.edu.au/glossary/ead/irony/?ajax) or [imagery](https://syllabus.nesa.nsw.edu.au/glossary/ead/imagery/?ajax) (ACELR009) SECCTCCDD * compose creative and critical texts that affirm or challenge ideas, [values](https://syllabus.nesa.nsw.edu.au/glossary/ead/values/?ajax) and perspectives that are represented in texts EUCC   **EA12-6** investigates and evaluates the relationships between texts   * read, listen and/or view widely to compare and contrast how [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) use patterns and conventions in texts, for example through [wordplay](https://syllabus.nesa.nsw.edu.au/glossary/ead/word-play/?ajax), [parody](https://syllabus.nesa.nsw.edu.au/glossary/ead/parody/?ajax) and hybridity, and the ways in which [appropriations](https://syllabus.nesa.nsw.edu.au/glossary/ead/appropriation/?ajax) of earlier texts allow new insights into original texts (ACELR024) EUPSC * analyse the ways in which perspectives are conveyed through texts drawn from other times and cultures, and how these may be renewed for a contemporary Australian audience (ACELR057) AHCAIUCC * compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made AHCAIU * analyse how composers (authors, poets, playwrights, directors, designers and so on) combine elements from different texts, sources and genres to create new texts for particular audiences and purposes CCTICT * critically analyse how [intertextuality](https://syllabus.nesa.nsw.edu.au/glossary/ead/intertextuality/?ajax) and textual appropriation influence interpretation and meaning CCT * evaluate and discuss whether textual appropriations lead to a deeper understanding of the original text and their own cultural context CCDD * adapt literary conventions for specific audiences, challenging conventions and reinterpreting ideas and perspectives (ACELR051) CCT   **EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning   * explore the ways that texts represent alternative ways of seeing the world AHCEUDD * evaluate and reflect on values and perspectives in texts from different historical and cultural contexts, including their own AHCAIU * critically reflect on the way particular uses of language, for example [imagery](https://syllabus.nesa.nsw.edu.au/glossary/ead/imagery/?ajax) and [allusion](https://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), convey values and perspectives in texts CCTPSC * analyse and evaluate how personal and [cultural assumptions](https://syllabus.nesa.nsw.edu.au/glossary/ead/cultural-assumption/?ajax) can be inferred from particular uses of language, for example [figurative language](https://syllabus.nesa.nsw.edu.au/glossary/ead/figurative-language/?ajax), [irony](https://syllabus.nesa.nsw.edu.au/glossary/ead/irony/?ajax) and rhetoric CCDD * evaluate cultural assumptions in texts from different personal, social, historical and cultural contexts ahcacctiu | **Comparative study of Prospero and Felix**  The students have to be able to compare and contrast both characters to determine how much of Prospero has shaped Felix and why there are any changes.  This is best done again in a comparative table that is shared in Google classroom or Google docs. This table would examine Prospero and Felix’s key lines and the ideas that are generated after a consideration of the experiences, actions attitudes and catharsis of both characters. They will need key quotes and analysis.  **Class debate and mini-essay**  The class is to be divided in half to debate the following statement:  **“**They are both egotistical and proud but Felix with his irascible temper is far less appealing than Prospero.”  Two class scribes record the main arguments for and against. This is then shared with the class who have to present with their point of view on this statement with supportive evidence in a 300-400 word mini-essay.  The focus for the formative task is on development of a thesis and supporting evidence to support this thesis.  **Prospero**  Teacher to focus on Prospero and his development as a character. The following notes can be placed in a power-point.   * Shakespeare metatheatrically uses Prospero as the Renaissance Magnus to direct the play: “*Now does my project gather to a head…"* * His self-reflexive meditation on the art of theatre suspends the dramatic illusion and in so doing sets up a conceptual mirror which illuminates the conventional, illusory, and theatrical nature of everyday life.   *‘These our actors,*  *As I foretold you, were all spirits and*  *Are melted into air, into thin air:*  *And, like the baseless fabric of this vision’*   * Possibly inspired by John Dee, the Renaissance polymath who had a vast library to inform his interest in mystical philosophy and religion. * Prospero plans for his enemies to admit to their wrongs and achieve psychological transformation that will arouse regret for their past actions and a desire to seek atonement for their sins. * When Prospero tells Miranda his story he uncovers the past and rekindles his desire for vengeance but he also acknowledges his own shortcomings – analepsis – *“I, thus, neglecting worldly ends…in my false brother/ awakened an evil nature…”* * Sebastian and Antonio are left deliberately awake in the thwarted attempt on Alonso’s life and as such, Prospero gives Antonio and Sebastian the time and the opportunity for conspiracy, showing the audience their false nature. * The island functions as a tabula rasa for Prospero and Alonso, enabling them to confront their wrongdoings and create new beginnings. * Miranda and Ariel provide the insights that Prospero has suppressed with his focus on vengeance. They remind him of the Christian tenets of compassion and forgiveness. * Prospero is forced to realise that he has compromised his humanity:   *“Hast thou, which art but*  *air, a touch, a feeling*  *Of their afflictions, and shall*  *not myself, One of their*  *kind, that relish all as sharply*  *Passion as they, be kindlier*  *moved than thou art?”* (V.i)   * Prospero acknowledges *“this thing of darkness”* and the flawed nature of humanity *“every third thought shall be my grave…”* * He finds his humanity, driven out of him by twelve years of bitterness.   **Felix Phillips**   * Like Prospero who pursues without moderation the dark arts, Felix pursues excellence in the Arts through innovation not tempered by reason. * Like Prospero, his starring role has been stolen by the machinations of a Machiavel, his business partner Tony. What is significant for Felix is that he was about to release his greatest play ever – a subversive and very ambitious production of The Tempest that would honour his beloved Miranda. *“His Ariel, he’d decided, would be played by a transvestite on stilts who’d transform into a giant firefly at significant moments. His Caliban would be a scabby street person – black or maybe Native – and a paraplegic as well, pushing himself around the stage on an oversized skateboard.”* * Felix is arrogant and short-tempered, prizing his time and position above the rest. * Unlike Prospero, he suffers the loss of his beloved child Miranda. His grief and guilt that he has not resolved, cause him to recreate Miranda as an imaginary companion. * *“star of the show*” compare with Prospero’s statement *“A Prince of Power”* * Felix has been imprisoned by his grief, anger and desire for retribution. Like Prospero, he needs to be set free before he can live.  *“What has he been thinking – keeping her tethered to him all this time? Forcing her to do his bidding? How selfish he has been! Yes, he loves her: his dear one, his only child. But he knows what she truly wants, and what he owes her. “To the elements be free,” he says to her. And finally she is.”* * Though the play restores Prospero to his dukedom and the novel restores Felix to his position within the Makeshewig Theatre Festival, it is a restoration in name only for Felix: *“He’ll work behind the scenes. He’ll break his staff, he’ll drown his book, because it’s time for the younger people to take over.”*     **Brainstorm of key ideas presented in a multimodal presentation**  Place the students in teams of four and get them to identify the key ideas generated by a consideration of what Prospero and Felix teach them about life and humanity using a mind map. These ideas would be added to the comparative table for Prospero and Felix. The students are then to produce a 2-3 minute multi-modal presentation. This is to prepare the students for the challenges of their summative task.  This could be done as a:   * Power point with images and audio * <https://bubbl.us/> * Multimodal mini-essay using Screencast-O-Matic with highlights and audio - <https://screencast-o-matic.com/> * Prezi with audio clips and images * Hyperlinked word document * Photo-essay - <https://www.fotor.com/features/montage.html> * Wix * Infographic - <https://infograph.venngage.com/signup> * Collage photo-story - <https://www.befunky.com/features/collage-maker/>   The following are possible ideas:  **Revenge**   * Revenge was discouraged during the Jacobean period with the advent of King James’ version of the Bible that is more about compassion and forgiveness rather than a wrathful God. * Prospero is determined to avenge the loss of his dukedom – *“these, mine enemies, are all knit up”* but in the end he settles for atonement. * Caliban seeks revenge for the loss of his island – *“Batter his skull, or paunch him with a stake, /Or cut his wezand with thy knife.”* * *“sole drift of [Felix’s] purpose doth extend”* is to make Tony and Sal (the Heritage Minister) atone for their wrongdoing. * Felix torments his enemies in a drug-infused real-life production of *The Tempest*. * Both realise that seeking retribution does them set them free.   **Loss**   * Loss becomes a potent catalyst for self-knowledge for Prospero and Felix. * Prospero acknowledges that he contributed to his own downfall – *“I, thus, neglecting worldly ends…in my false brother/ awakened an evil nature…”* * Alonso believing that he has lost his only son blames his own treachery and ambition – “*Thee of they son, Alonso, /They have bereft…Ling’ring perdition – worse than any death.”* * Felix has lost his starring role in theatre, his wife and tragically, Miranda. He realises that he cannot bring Miranda back.   **Imprisonment**   * Prospero and Miranda have been confined to a *‘poor cell’.* * Ariel and Caliban have had their freedom curtailed by Prospero. * Imprisonment for Prospero has enabled him to refine his Art and re-discover his humanity. * Felix has been exiled for 12 years away from the world of theatre. He is a prisoner of his grief and guilt. * The prisoners and their hopes for the future that could prove to be futile.   **Compassion and reconciliation**   * Miranda personifies love, pity and compassion. The audience is morally guided by her compassion. She contributes to Prospero’s transformation. * Prospero witnesses that Alonso accepts his wrongdoing – *‘But doth suffer a sea-change/ Into something rich and strange.’* * Prospero repents and begrudgingly forgives his brother but he does discover that *‘the rarer action is*/*In virtue than in vengeance…’* * Felix learns to forgive himself but not his enemies who *“had suffered, which was a pleasure.”* * Like Prospero he accepts that *“everything is ephemeral”*. * *“Anyway I succeeded,” he tells himself. “Or at least I didn’t fail.” Why does it feel like a letdown? The rarer action is/ In virtue than in vengeance, he hears her inside his head. It’s Miranda. She’s prompting him.’* * *“under these conditions I pardon all of you, and we’ll let bygones be bygones”* * However, Felix is using extortion to achieve his agenda meaning that he does not seriously consider absolution, contrary to what he announces. * Furthermore, Felix keeps the memory stick where the footage is stored in case it *“might prove crucial at some future time, because you never know.”* * Both characters must let go in order to escape their prisons.   **Mini-essay**  Students to compose a 300-400 word response to this question:  “Both Prospero and Felix convey the significance of not harbouring anger and thoughts of revenge if one is to find contentment in life.”  To what extent do you agree that this is one of the main messages that you take from a comparative study of Prospero and Felix? | Power-point on Prospero and Felix using notes in program |
| **Week 5: Antonio and Tony/ Alonso and Sal** | | |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * critically evaluate the [aesthetic](https://syllabus.nesa.nsw.edu.au/glossary/ead/aesthetic/?ajax) qualities of texts and the power of language to express personal ideas and experiences AHCAIUDD * analyse how [text structures](https://syllabus.nesa.nsw.edu.au/glossary/ead/text-structure/?ajax), [language features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-features/?ajax) and [stylistic elements](https://syllabus.nesa.nsw.edu.au/glossary/ead/stylistic-features/?ajax) shape meaning and create particular effects and nuances, for example through [allusions](https://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), paradoxes and ambiguities (ACELR005) CCTCC * judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes CCTICT * develop a creative, informed and sustained interpretation of texts supported by close textual analysis(ACELR062) CCT   **EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   * explore and evaluate how [mode](https://syllabus.nesa.nsw.edu.au/glossary/ead/mode/?ajax), [medium](https://syllabus.nesa.nsw.edu.au/glossary/ead/media/?ajax) and form shape and inform responses to texts * critically select, use and analyse [language forms and features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-forms-and-features/?ajax) in a variety of personal, social and cultural contexts and reflect on how these choices influence responses CCDD * skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control * support critical interpretations of texts through sustained argument and relevant detailed textual analysis(ACELR046) CCT   **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * evaluate the influence of the contexts of [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) and [responders](https://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax) on perspectives and ideas AHCIU * analyse how different language forms, features and structures can be used to represent different [perspectives](https://syllabus.nesa.nsw.edu.au/glossary/ead/perspective/?ajax) AHCACCTIU * critically evaluate the use of [figurative language](https://syllabus.nesa.nsw.edu.au/glossary/ead/figurative-language/?ajax) and [rhetorical devices](https://syllabus.nesa.nsw.edu.au/glossary/ead/rhetorical-devices/?ajax) to represent concepts and shape arguments, for 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which [appropriations](https://syllabus.nesa.nsw.edu.au/glossary/ead/appropriation/?ajax) of earlier texts allow new insights into original texts (ACELR024) EUPSC * analyse the ways in which perspectives are conveyed through texts drawn from other times and cultures, and how these may be renewed for a contemporary Australian audience (ACELR057) AHCAIUCC * compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made AHCAIU * analyse how composers (authors, poets, playwrights, directors, designers and so on) combine elements from different texts, sources and genres to create new texts for particular audiences and purposes CCTICT * critically analyse how [intertextuality](https://syllabus.nesa.nsw.edu.au/glossary/ead/intertextuality/?ajax) and textual appropriation influence interpretation and meaning CCT * evaluate and discuss whether textual appropriations lead to a deeper understanding of the 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language](https://syllabus.nesa.nsw.edu.au/glossary/ead/figurative-language/?ajax), [irony](https://syllabus.nesa.nsw.edu.au/glossary/ead/irony/?ajax) and rhetoric CCDD * evaluate cultural assumptions in texts from different personal, social, historical and cultural contexts ahcacctiu | **The Villains**  As with all drama, villains create interesting conflict. Certainly, in *The Tempest*, Antonio and Sebastian shock the audience with their willingness to commit regicide. Although, Tony in *Hag-Seed* is ambitious and self-effacing, he lacks the dark, evil side of Antonio that delights in the darkness of his mind. Tony is also diluted by the use of the third-person limited narration as we only get to know Felix’s perspective and read Tony’s reported dialogue.  **Machiavelli**  Teacher to overview who Machiavelli was and how he influenced Shakespeare’s representation of his villains and Prospero. A proper prince, according to Machiavelli, does not have to be elected or have to inherit his power. Machiavelli makes no distinction between the legitimate or illegitimate usurpation of power. He believed that what truly made a leader was the desire and ability to stay one step ahead of your rivals.  **Extension:** Students to read Lauren Arnold’s essay ‘Rule in The Tempest: The Political teachings of Shakespeare’s last play’ - <http://ashbrook.org/wp-content/uploads/2012/06/2009-Arnold.pdf>  Teacher to introduce the four characters through a power point (use notes in program).  **Antonio**  He is a Machiavellian character who is willing to manipulate and dupe others to increase his power and control - *'Never attempt to win by force what can be won by deception”* (Machiavelli). His unleashes evil in Sebastian is that he will find his darker side and kill Alonso - *“I'll teach you how to flow.”*    He takes fate into his own hands – *“My strong imagination sees a crown / Dropping upon thy head…”* Antonio reveals his arrogance and malice when he and Sebastian remind Alonso that he is to blame for his son’s death, and he says in an aside to Sebastian – *“I am right glad that he's so out of hope.”*  His hubris and arrogance mean that he does not expect to fail *- "O, that you bore/ The mind that I do!“* He is beyond repentance and redemption. Antonio’s silence leaves a vague feeling of discomfort that something fundamental has been left unresolved.  **Tony Price**  Tony, like Antonio, seizes the right moment to usurp power. Felix has become more obsessed with being avant-garde and subversive in theatre. Tony sees the opportunity to get him fired on the basis that Felix has a mental health issue. Felix has delegated his duties to Tony and this results in Felix being betrayed by putting his trust in Tony. Felix was blindsided and doubly angered because Tony stepped into the breach while he was grieving, first the loss of his wife in childbirth and then, just three years later, the death of his daughter Miranda. He believes that Tony took advantage of his grief and distraction to rob him of his crowning achievement, a production of The Tempest that would bring Miranda back to him.  **Alonso and Sal**  Alonso despises Prospero and therefore aids Antonio’s plan to relieve Prospero from his dukedom. Alonso and Antonio are the masterminds that exile Prospero and his daughter Miranda from Milan to a remote island. This is the same as Sal and Felix. They are rivals from school and this contributed to Felix’s downfall which led to him being fired which in itself is also a*Tempest.*  **Student activities**   1. Comparative table with key ideas on the four characters done on own or in pairs. 2. Craft of writing: A conversation between Antonio and Tony appropriating lines from both texts. 3. Mini-essay – “Tony and Antonio remind is that human nature does not change. There will always be villains who are ambitious, greedy and driven to acquire power.” Do you agree? | **Extension:** Students to read Lauren Arnold’s essay ‘Rule in The Tempest: The Political teachings of Shakespeare’s last play’ - <http://ashbrook.org/wp-content/uploads/2012/06/2009-Arnold.pdf>  Power-point using notes in program on the characters |
| **Week 6:** **Caliban** | | |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * critically evaluate the [aesthetic](https://syllabus.nesa.nsw.edu.au/glossary/ead/aesthetic/?ajax) qualities of texts and the power of language to express personal ideas and experiences AHCAIUDD * analyse how [text structures](https://syllabus.nesa.nsw.edu.au/glossary/ead/text-structure/?ajax), [language features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-features/?ajax) and [stylistic elements](https://syllabus.nesa.nsw.edu.au/glossary/ead/stylistic-features/?ajax) shape meaning and create particular effects and nuances, for example through [allusions](https://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), paradoxes and ambiguities (ACELR005) CCTCC * judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes CCTICT * develop a creative, informed and sustained interpretation of texts supported by close textual analysis(ACELR062) CCT   **EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   * explore and evaluate how [mode](https://syllabus.nesa.nsw.edu.au/glossary/ead/mode/?ajax), [medium](https://syllabus.nesa.nsw.edu.au/glossary/ead/media/?ajax) and form shape and inform responses to texts * critically select, use and analyse [language forms and features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-forms-and-features/?ajax) in a variety of personal, social and cultural contexts and reflect on how these choices influence responses CCDD * skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control * support critical interpretations of texts through 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example [symbolism](https://syllabus.nesa.nsw.edu.au/glossary/ead/symbolism/?ajax), [metonymy](https://syllabus.nesa.nsw.edu.au/glossary/ead/metonymy/?ajax), [irony](https://syllabus.nesa.nsw.edu.au/glossary/ead/irony/?ajax) or [imagery](https://syllabus.nesa.nsw.edu.au/glossary/ead/imagery/?ajax) (ACELR009) SECCTCCDD * compose creative and critical texts that affirm or challenge ideas, [values](https://syllabus.nesa.nsw.edu.au/glossary/ead/values/?ajax) and perspectives that are represented in texts EUCC   **EA12-6** investigates and evaluates the relationships between texts   * read, listen and/or view widely to compare and contrast how [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) use patterns and conventions in texts, for example through [wordplay](https://syllabus.nesa.nsw.edu.au/glossary/ead/word-play/?ajax), [parody](https://syllabus.nesa.nsw.edu.au/glossary/ead/parody/?ajax) and hybridity, and the ways in 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language](https://syllabus.nesa.nsw.edu.au/glossary/ead/figurative-language/?ajax), [irony](https://syllabus.nesa.nsw.edu.au/glossary/ead/irony/?ajax) and rhetoric CCDD * evaluate cultural assumptions in texts from different personal, social, historical and cultural contexts ahcacctiu | **Caliban and the prisoners**  There is no actual Caliban who is central in *The Tempest* as *“this thing of darkness”* in the novel Hag-Seed but all of the prisoners represent those who are shunned by society and judged as ‘hag-seeds”.. Teacher to open the lesson with a class discussion on why Caliban is absent in *Hag-Seed*.  Caliban is a conundrum who is a clever merging of the Eurocentric view of the new world 'savages' and Montaigne's 'noble savage‘. He shows a deeply rooted love for the island and that he is capable of great emotion. His rebellious attitude is a reaction to his feeling that he is being unjustly used and subjugated by Prospero. His anger and shift to vengeance mirror Prospero’s feelings and actions. *“This island’s mine”* (I.ii). Yet he is naive like Gonzalo.  ***The Tempest* student questions**   1. 15 minute group activity to find and record all of the derogatory references to Caliban in *The Tempest.* 2. Provocative question: If Caliban is a monster, why does Shakespeare have him speak in blank verse – the language of nobility? 3. What is his most eloquent speech in the play and why? 4. Does Caliban grow and develop as a character? If so, how do you know?   **Colonialism**  Teacher directed lesson on post-colonialism. Refer to Montaigne’s essay, which was one of Shakespeare's main inspirations for the work - "On Cannibals".  In *The Tempest*, Shakespeare’s imagination was caught by a passage in Florio’s translation of Montaigne’s “Of the Cannibals.” The people recently discovered in the New World, Montaigne writes, *“hath no kind of traffic, no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of politic superiority; no use of service, of riches, or of poverty; no contracts, no successions, no dividences, no occupation but idle; no respect of kindred, but common; no apparel, but natural; no manuring of lands, no use of wine, corn, or metal. The very words that import lying, falsehood, treason, dissimulations, covetousness, envy, detraction, and pardon were never heard of amongst them.”*  Out of this utopian vision of noble savages in the state of nature Shakespeare crafts the words he gives to the good councillor Gonzalo who is daydreaming about what he would do were he in charge of colonising the island on which he and the others have been shipwrecked. He idealises indigenous peoples in order to criticise his own allegedly more civilised country – a France that had torn itself apart in religiously motivated civil war. The cannibals only eat the flesh of dead human beings, Montaigne notes wryly, whereas in super-sophisticated Europe we burn our religious enemies alive at the stake. We are the real savages. (<http://www.telegraph.co.uk/culture/books/10877821/Stephen-Greenblatt-on-Shakespeares-debt-to-Montaigne.html>)  Inspired by reports into the exploration of Brazil, Montaigne celebrates the *‘puritie’* of societies governed by *‘the lawes of nature’* (p. 102). He challenges any clear division between civilised Europeans and so-called ‘savage’ nations, arguing that *‘we exceede them in all kinde of barbarisme’* (p. 104). In *‘prying so narrowly into their faults’*, he says, we are *‘blinded’* to our own (p. 104). As Shakespeare seems to suggest in the treachery of his Italian characters – Antonio, Sebastian, Trinculo and Stephano – barbarism is not inherent in one nation or another but a matter of individual behaviour.  <https://www.bl.uk/collection-items/montaignes-essays-translated-by-florio>  **Comparative table**  Students to compare and contrast the attitudes of the villains to Caliban as a commodity in *The Tempest* and the prisoners in Hag-Seed. Students to create a comparison table that includes key quotes.   |  |  |  |  | | --- | --- | --- | --- | | **Characters** | **Attitude to Caliban in *The Tempest*** | **Characters** | **Attitude to Caliban in *Hag-Seed*** | | Prospero |  | Felix |  | | Miranda |  | Ann-Maree |  | | Stephano, Antonio and others |  | Prisoners |  |  * Instinctively adhering to the colonial reading, the sympathetic prisoners express fear for Caliban in their afterlife sketches, once he’s been dragged off his native island and taken to Europe: *“He’s never been vaccinated, right?”* * *“They all want to play Caliban. Any director staging the play has to answer the question of what to do with him. Is he victim of colonial repression, the id unleashed, what? And what happened to him?”*   **Key ideas**  The students are to build on the key ideas they started for Prospero and Felix by considering Shakespeare’s representation of Caliban and Atwood’s prisoners, such as compassion, forgiveness, power and authority and empathy.  **Craft of Writing**  Caliban is neglected in the novel. Students are to take Shakespeare’s Caliban and give him a role in the novel. Your task is to describe him or her in 250-words as if they are in *Hag-Seed*. | See Stephen Greenblatt’s discussion on Montaigne’s influence on Shakespeare at: <http://www.telegraph.co.uk/culture/books/10877821/Stephen-Greenblatt-on-Shakespeares-debt-to-Montaigne.html>  Access  Montaigne’s essay at <https://www.bl.uk/collection-items/montaignes-essays-translated-by-florio> |
| **Week 7 Miranda and Anne-Maree/ Ariel and 8Handz** | | |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * critically evaluate the [aesthetic](https://syllabus.nesa.nsw.edu.au/glossary/ead/aesthetic/?ajax) qualities of texts and the power of language to express personal ideas and experiences AHCAIUDD * analyse how [text structures](https://syllabus.nesa.nsw.edu.au/glossary/ead/text-structure/?ajax), [language features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-features/?ajax) and [stylistic elements](https://syllabus.nesa.nsw.edu.au/glossary/ead/stylistic-features/?ajax) shape meaning and create particular effects and nuances, for example through [allusions](https://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), paradoxes and ambiguities (ACELR005) CCTCC * judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes CCTICT * develop a creative, informed and sustained interpretation of texts supported by close textual analysis(ACELR062) CCT   **EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   * explore and evaluate how [mode](https://syllabus.nesa.nsw.edu.au/glossary/ead/mode/?ajax), [medium](https://syllabus.nesa.nsw.edu.au/glossary/ead/media/?ajax) and form shape and inform responses to texts * critically select, use and analyse [language forms and features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-forms-and-features/?ajax) in a variety of personal, social and cultural contexts and reflect on how these choices influence responses CCDD * skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control * support critical interpretations of texts through sustained argument and relevant detailed textual analysis(ACELR046) CCT   **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * evaluate the influence of the contexts of [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) and [responders](https://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax) on perspectives and ideas AHCIU * analyse how different language forms, features and structures can be used to represent different [perspectives](https://syllabus.nesa.nsw.edu.au/glossary/ead/perspective/?ajax) AHCACCTIU * critically evaluate the use of [figurative language](https://syllabus.nesa.nsw.edu.au/glossary/ead/figurative-language/?ajax) and [rhetorical devices](https://syllabus.nesa.nsw.edu.au/glossary/ead/rhetorical-devices/?ajax) to represent concepts and shape arguments, for example [symbolism](https://syllabus.nesa.nsw.edu.au/glossary/ead/symbolism/?ajax), [metonymy](https://syllabus.nesa.nsw.edu.au/glossary/ead/metonymy/?ajax), [irony](https://syllabus.nesa.nsw.edu.au/glossary/ead/irony/?ajax) or [imagery](https://syllabus.nesa.nsw.edu.au/glossary/ead/imagery/?ajax) (ACELR009) SECCTCCDD * compose creative and critical texts that affirm or challenge ideas, [values](https://syllabus.nesa.nsw.edu.au/glossary/ead/values/?ajax) and perspectives that are represented in texts EUCC   **EA12-6** investigates and evaluates the relationships between texts   * read, listen and/or view widely to compare and contrast how [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) use patterns and conventions in texts, for example through [wordplay](https://syllabus.nesa.nsw.edu.au/glossary/ead/word-play/?ajax), [parody](https://syllabus.nesa.nsw.edu.au/glossary/ead/parody/?ajax) and hybridity, and the ways in which [appropriations](https://syllabus.nesa.nsw.edu.au/glossary/ead/appropriation/?ajax) of earlier texts allow new insights into original texts (ACELR024) EUPSC * analyse the ways in which perspectives are conveyed through texts drawn from other times and cultures, and how these may be renewed for a contemporary Australian audience (ACELR057) AHCAIUCC * compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made AHCAIU * analyse how composers (authors, poets, playwrights, directors, designers and so on) combine elements from different texts, sources and genres to create new texts for particular audiences and purposes CCTICT * critically analyse how [intertextuality](https://syllabus.nesa.nsw.edu.au/glossary/ead/intertextuality/?ajax) and textual appropriation influence interpretation and meaning CCT * evaluate and discuss whether textual appropriations lead to a deeper understanding of the original text and their own cultural context CCDD * adapt literary conventions for specific audiences, challenging conventions and reinterpreting ideas and perspectives (ACELR051) CCT   **EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning   * explore the ways that texts represent alternative ways of seeing the world AHCEUDD * evaluate and reflect on values and perspectives in texts from different historical and cultural contexts, including their own AHCAIU * critically reflect on the way particular uses of language, for example [imagery](https://syllabus.nesa.nsw.edu.au/glossary/ead/imagery/?ajax) and [allusion](https://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), convey values and perspectives in texts CCTPSC * analyse and evaluate how personal and [cultural assumptions](https://syllabus.nesa.nsw.edu.au/glossary/ead/cultural-assumption/?ajax) can be inferred from particular uses of language, for example [figurative language](https://syllabus.nesa.nsw.edu.au/glossary/ead/figurative-language/?ajax), [irony](https://syllabus.nesa.nsw.edu.au/glossary/ead/irony/?ajax) and rhetoric CCDD * evaluate cultural assumptions in texts from different personal, social, historical and cultural contexts ahcacctiu | **Miranda and Ann-Maree// Ariel and 8Handz**  **Lesson 1: Jigsaw cafes:** The students are to form six teams with one expert per table. Each expert is allocated a focus area connected to one rom or more of the characters. The expert stays but the other members move on after 10 minutes.  **Café focus areas:**   1. Ariel, 8Handz and Miranda represent compassion and forgiveness. 2. Why has Ariel been transformed into a computer hacker? 3. Anne-Maree is far stronger than Shakespeare’s Miranda. 4. *Hag-Seed* suffers from the decision to make Miranda the child Felix lost. 5. Why do the prisoners all want to play “Team Ariel”? 6. Why does Anne-Maree admire Miranda?   **Lesson 2:** The teams reconvene to form the notes into a mini-essay and mind-map. These essays are then shared on Google classroom or Google Drive.  **Teacher notes**  The teacher could supplement any notes with a power-point on these characters using notes, such as the ones below:  **Miranda**  Miranda’s name in Latin translates to 'admirable' reinforcing her role to remind the audience of the innocence they might have lost. She has the fortitude and courage to question her father. Her compassion and sympathy mover her father - *‘O, I have suffered/With those that I saw suffer!’*  Miranda's response to the world and Ferdinand is one of delight and wonder – *'A thing divine; for nothing natural/ I ever saw so noble'.* Her discovery of love powerfully contrasts with the treachery and bitterness of other characters. When she first sees Ferdinand and then the other courtiers she marvels at humanity - *‘O brave new world,/ That has such people in't!* She is *‘So perfect and so peerless’* and has not been corrupted by courtly life reflecting Montaigne’s views about the vices of civilization. Prospero wisely notes *“Tis new to thee.”* Even after being confronted with Antonio’s *“perfidious”* behaviour, she is naïve regarding the darkness of humanity.  **Ann-Maree Greenland**  She is strong, feisty and opinionated. Ann-Maree makes Felix and the reader aware that Miranda was tougher than she appeared, *“been clambering all over that island since she was three”* (Atwood). The tattoo of the bee represents her resilience and the sting in her tail if she is crossed.  Felix wants to teach her how to be a great actress. He has a similar guiding role to Prospero with Miranda - *“Playing Miranda would have done wonders for her: he could have brought out her talent, he could have taught her so much”* (Atwood). However, she becomes a co-director that at first, challenges his masculine pride.  Like Miranda’s influence on her father, she enables Felix to find redemption.  **Craft of writing**  The students are to write a blog entry or series of tweets from the perspective of Ann-Maree or 8Handz and reflect back on his or her experiences when it is all over. | Power-point in the characters |
| **Week 8: Synthesis and bringing it together** | | |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * evaluate the relationship between [responder](https://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax), [composer](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax), text and context CCTPSC * critically evaluate the [aesthetic](https://syllabus.nesa.nsw.edu.au/glossary/ead/aesthetic/?ajax) qualities of texts and the power of language to express personal ideas and experiences AHCAIUDD * analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040) CCTCC * analyse how [text structures](https://syllabus.nesa.nsw.edu.au/glossary/ead/text-structure/?ajax), [language features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-features/?ajax) and [stylistic elements](https://syllabus.nesa.nsw.edu.au/glossary/ead/stylistic-features/?ajax) shape meaning and create particular effects and nuances, for example through [allusions](https://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), paradoxes and ambiguities (ACELR005) CCTCC * judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes CCTICT * develop a creative, informed and sustained interpretation of texts supported by close textual analysis(ACELR062) CCT   **EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   * explore and evaluate how [mode](https://syllabus.nesa.nsw.edu.au/glossary/ead/mode/?ajax), [medium](https://syllabus.nesa.nsw.edu.au/glossary/ead/media/?ajax) and form shape and inform responses to texts * critically select, use and analyse [language forms and features](https://syllabus.nesa.nsw.edu.au/glossary/ead/language-forms-and-features/?ajax) in a variety of personal, social and cultural contexts and reflect on how these choices influence responses CCDD * skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control * support critical interpretations of texts through sustained argument and relevant detailed textual analysis(ACELR046) CCT   **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * evaluate the influence of the contexts of [composers](https://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax) and [responders](https://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax) on perspectives and ideas AHCIU * analyse how different language forms, features and structures can be used to represent different [perspectives](https://syllabus.nesa.nsw.edu.au/glossary/ead/perspective/?ajax) AHCACCTIU * critically evaluate the use of [figurative language](https://syllabus.nesa.nsw.edu.au/glossary/ead/figurative-language/?ajax) and [rhetorical devices](https://syllabus.nesa.nsw.edu.au/glossary/ead/rhetorical-devices/?ajax) to represent concepts and shape arguments, for example [symbolism](https://syllabus.nesa.nsw.edu.au/glossary/ead/symbolism/?ajax), [metonymy](https://syllabus.nesa.nsw.edu.au/glossary/ead/metonymy/?ajax), [irony](https://syllabus.nesa.nsw.edu.au/glossary/ead/irony/?ajax) or [imagery](https://syllabus.nesa.nsw.edu.au/glossary/ead/imagery/?ajax) (ACELR009) SECCTCCDD * compose creative and critical texts that affirm or challenge ideas, [values](https://syllabus.nesa.nsw.edu.au/glossary/ead/values/?ajax) and perspectives that are represented in texts EUCC   **EA12-6** investigates and evaluates the relationships between texts   * analyse the ways in which perspectives are conveyed through texts drawn from other times and cultures, and how these may be renewed for a contemporary Australian audience (ACELR057) AHCAIUCC * compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made AHCAIU * analyse how composers (authors, poets, playwrights, directors, designers and so on) combine elements from different texts, sources and genres to create new texts for particular audiences and purposes CCTICT * critically analyse how [intertextuality](https://syllabus.nesa.nsw.edu.au/glossary/ead/intertextuality/?ajax) and textual appropriation influence interpretation and meaning CCT * evaluate and discuss whether textual appropriations lead to a deeper understanding of the original text and their own cultural context CCDD   **EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning   * explore the ways that texts represent alternative ways of seeing the world AHCEUDD * evaluate and reflect on values and perspectives in texts from different historical and cultural contexts, including their own AHCAIU * critically reflect on the way particular uses of language, for example [imagery](https://syllabus.nesa.nsw.edu.au/glossary/ead/imagery/?ajax) and [allusion](https://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), convey values and perspectives in texts CCTPSC * analyse and evaluate how personal and [cultural assumptions](https://syllabus.nesa.nsw.edu.au/glossary/ead/cultural-assumption/?ajax) can be inferred from particular uses of language, for example [figurative language](https://syllabus.nesa.nsw.edu.au/glossary/ead/figurative-language/?ajax), [irony](https://syllabus.nesa.nsw.edu.au/glossary/ead/irony/?ajax) and rhetoric CCDD * evaluate cultural assumptions in texts from different personal, social, historical and cultural contexts ahcacctiu | **Synthesis and checking for understanding**  **Comparative tables and mind maps**  The students now need to refine their comparative tables so that they are able to compare and contrast the two texts with conviction and insight. It is recommended that they create a mind map that links the characters and the main ideas.  **Extended responses**  The students are to work in teams developing a range of extended response questions for MOD A. Each team selects one question and writes the thesis and introduction and a plan for the extended response. This is shared with the class and evaluated by each team.  Students then write the complete extended response on their own. They can elect to write more than one response to a question.  This is self and peer marked using the marking guidelines and a checklist provided by the teacher.  Teacher revisits thesis development, cohesion and how to make integrated links between the texts.  **Possible extended response questions**  **Module A: Textual Conversations**  Your answer will be assessed on how well you:   * demonstrate understanding of how composers are influenced by another text’s concepts and values * evaluate the relationships between texts and contexts * organise, develop and express ideas using language appropriate to audience, purpose and form  1. Even with the retelling of *The Tempest* in modern times, *Hag-Seed* echoes Shakespeare’s message that we need to live our lives with compassion and empathy, and learn to forgive the self and others.   In your response, refer to your two prescribed texts *The Tempest* and *Hag-Seed*.   1. Despite appropriating *The Tempest* for Hogarth Shakespeare, *Hag-Seed* is very much a product of Atwood’s perspectives, values and context.   Select two major changes that have occurred to the adaptation because of different perspectives, values and context.   1. How has Atwood’s innovating with form and style brought new meaning to the concepts of ambition and betrayal in *The Tempest*?   In your response, refer to Antonio in *The Tempest* and Tony in *Hag-Seed*.  **Reflection**  Students to complete a 500-word reflection to the following question:   1. How has your context and values shaped the way you respond to both texts and what has been illuminated about life because of the textual conversation?   Final lesson is a shared conversation of the students’ reflections.  **Extension**  Students invited to read the dissertation “What to do with so much sorrow?”: Art and the Purpose of Revenge in Margaret Atwood’s Hag-Seed Dr. Jordi Coral Escola. (2017) <https://ddd.uab.cat/pub/tfg/2017/180124/McDaid._TFG._final.pdf>. | Extension essay: Students invited to read the dissertation “What to do with so much sorrow?”: Art and the Purpose of Revenge in Margaret Atwood’s Hag-Seed Dr. Jordi Coral Escola. (2017) <https://ddd.uab.cat/pub/tfg/2017/180124/McDaid._TFG._final.pdf>. |
| **Week 9: Multi-modal** | | |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  **EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning  **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  **EA12-6** investigates and evaluates the relationships between texts  **EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning | **Summative tasks**   1. **Multi-modal presentation**   Multimodal presentation focused on a character, such as Prospero, that considers how and why Atwood has appropriated and altered this character, and how this illuminates what this character represents in terms of values. They have to include how they would represent this character in a text that they would create. The form and delivery are up to the imagination of the student!  Four periods are allocated in class for the production of the presentation.  Multimodal possibilities presented to the class, such as a:   * Power point with images and audio * <https://bubbl.us/> * Multimodal mini-essay using Screencast-O-Matic with highlights and audio - <https://screencast-o-matic.com/> * Prezi with audio clips and images * Hyperlinked word document * Photo-essay - <https://www.fotor.com/features/montage.html> * Wix * Infographic - <https://infograph.venngage.com/signup> * Collage photo-story - <https://www.befunky.com/features/collage-maker/> * Short doco with interviews with both characters.      1. **Trial examination extended response question – 5%**   The responses generated in week 7 will prepare students for this task. | Marking guidelines **Appendix 2** |

**HSC Module: Textual Conversations**

**Formal Assessment Task 1**

Your answer will be assessed on how well you:

* demonstrate understanding of how composers are influenced by another text’s concepts and values
* evaluate the relationships between texts and contexts
* organise, develop and express ideas using language appropriate to audience, purpose and form

|  |  |
| --- | --- |
| **Department** | English |
| **Course** | HSC Advanced English |

|  |  |
| --- | --- |
| **Due Date** | Term 1 2019 |
| **Submission Details** | To be submitted to the classroom teacher during class |

|  |  |
| --- | --- |
| **Task No.** | 2 |
| **Weight** | 20% |
| **Components** | Reading and writing |
| **Syllabus Outcomes** | **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  **EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning  **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  **EA12-6** investigates and evaluates the relationships between texts  **EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning |
| **Nature of task** | You are required to create a multimodal presentation focused on a character, such as Prospero, that considers how and why Atwood has appropriated and altered this character, and how this illuminates what this character represents in terms of values. The presentation should not exceed **3 minutes**.  **You do not have to deliver the presentation in person. You will be judged on the quality of your multimodal text.**    You have to include how you would represent this character in a text that you would create. The form and modes are up to your imagination! You could use a:   * Power point with images and audio * <https://bubbl.us/> * Multimodal mini-essay using Screencast-O-Matic with highlights and audio - <https://screencast-o-matic.com/> * Prezi with audio clips and images * Hyperlinked word document * Photo-essay - <https://www.fotor.com/features/montage.html> * Wix * Infographic - <https://infograph.venngage.com/signup> * Collage photo-story - <https://www.befunky.com/features/collage-maker/> * Short doco with interviews with both characters. * Free choice as long as it uses more than one mode   Four periods will be allocated in class for the production of the presentation.  The presentation is to be submitted on a USB to the teacher or via Dropbox prior to the day of presentation. It will then be marked by a panel of teachers. |

**Marking Guidelines**

|  |  |
| --- | --- |
| **Criteria** | **Mark** |
| * Explains skilfully how composers are influenced by another text’s style, concepts and/or values * Evaluates skilfully the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question Composes a perceptive, sustained response using language appropriate to audience, purpose and form | 17-20 |
| * Explains effectively how composers are influenced by another text’s style, concepts and/or values * Evaluates effectively an understanding of the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question * Composes a coherent, sustained response using language appropriate to audience, purpose and form | 13-16 |
| * Explains adequately how composers are influenced by another text’s style, concepts and/or values * Explains adequately an understanding of the relationship between texts and contexts using some relevant textual references from the prescribed texts as appropriate to the question * Composes a sound response using language appropriate to audience, purpose and form | 9-12 |
| * Describes some aspects of how composers are influenced by another text’s style, concepts and/or values * Demonstrates some understanding of the relationship between texts and contexts * Composes a limited response | 5-8 |
| * Attempts to describe some aspects of how composers are influenced by another text * Attempts to describe aspects of texts and contexts * Attempts to compose a response to the question | 1-4 |

**Appendix 1: Introduction to Appropriation/Adaptation**

Read Act 1, scene 1 and 2 of *The Tempest* and the Prologue and first four chapters of *Hag-Seed*. Make notes on the similarities and differences. Ensure that you use quotes from both texts and see if you can account for the differences.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Representation of…** | ***The Tempest*** | ***Ideas*** | ***Hag-Seed*** | ***Ideas*** |
| The storm |  |  |  |  |
| Setting |  |  |  |  |
| Language |  |  |  |  |
| Impression of Prospero |  |  |  |  |
| Miranda |  |  |  |  |
| Antonio/Tony |  |  |  |  |
| Alonso/Lonnie |  |  |  |  |